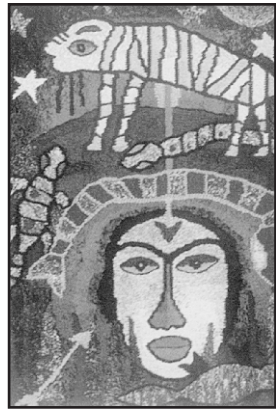


Exhibitio

A painter out to preserve the past

Kazi Salahuddin Ahmed's exhibition at the National Museum

RECOMMENDATIONS



15th National Fine Arts Exhibition 2002

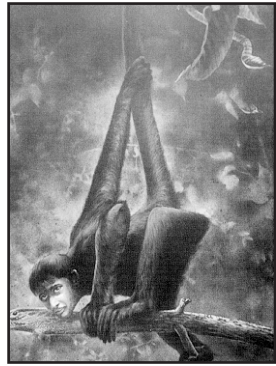
The 15th National Fine Arts Exhibition 2002 is being held at the Bangladesh Shilpakala Academy...

Concert

Antar Showbiz in collaboration with Close Up has organised a concert titled 'Rock Brigade' on January 17 at Army Stadium, Dhaka.

Exhibition

'The Ruin', solo exhibition by Nahid Niazi Nipu has begun on January 10th at 'La Galerie', Alliance Francaise

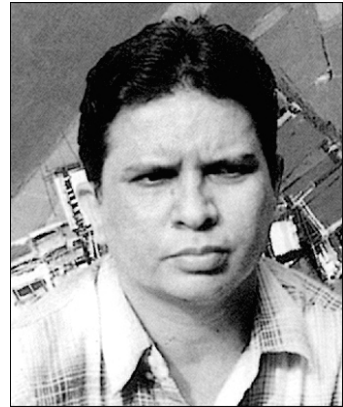


Exhibition

An exhibition by Abul Khayyar is being held at the Russian Culture Centre. It will continue till January 18th.

FAYZA HAQ

KAZI Salahuddin Ahmed, who has recently had his exhibition at Adelaide, Australia and Chuwa Gallery Japan, has always been concerned about the mindless demolition of old buildings at Old Dhaka.



Kazi Salahuddin Ahmed

storing buildings and the coming down of the old ones, without any care to preserve our heritage of mosques, temples, colonial structures and centuries old buildings, with beauty and harmony of their own, which cannot be rivaled by modern architecture.

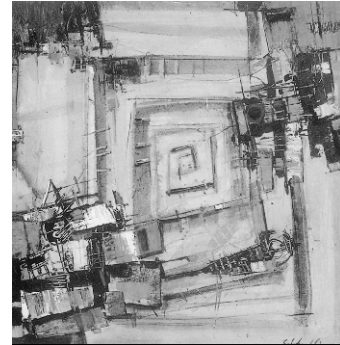
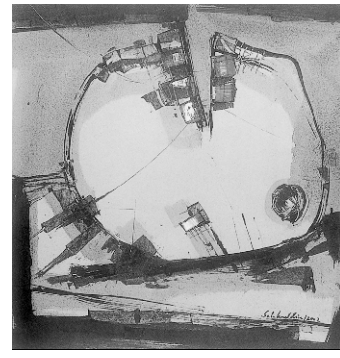
and flowers are being affected as also the fauna so that our environment is being polluted in a mindless manner."

Stressing on the difference between his earlier exhibits and the present one, Salahuddin explained that in the last exhibition the view was from the ground whereas this is an aerial one when the viewer looks at the city from the top and is amazed by the ruination of the integral beauty of the city.

On the latest occasion, again, his focus had shifted from Old Dhaka to the whole of Bangladesh with stress on the metropolises. Salahuddin said, "Every city in Dhaka today is developing in apparently an unplanned manner. Anyone who has some money and power, builds his multi-storied house without any care of how the neighbours are being affected by it."

Asked how can create beauty out of the ugliness, using gem-like colours such as gold, lemon-yellow,

russet, vermilion, aquamarine, with soothing texture-work and even harmony where a lot of sombre burnt umber and gray were seen, and where he got the inspiration for such harmonious creation

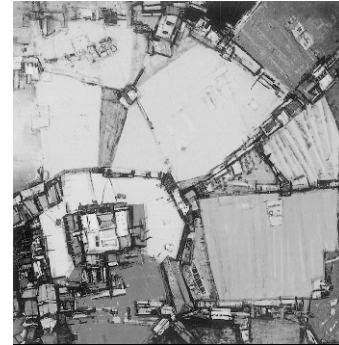
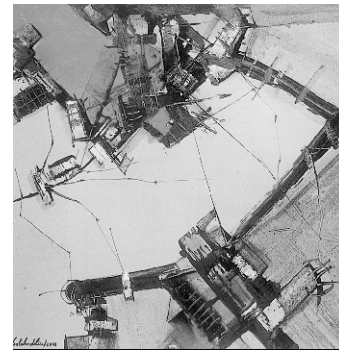


Samples of Kazi Salahuddin Ahmed's 'Deconstruction' creations at the National Museum

they are signs of lack of equilibrium and disharmony. My bright hues stand for anger and humiliation as well as frustration arising due to my helplessness to arrest the mindless and unplanned development.

remind the viewer that our riversides are being occupied needlessly so that the natural beauty is lost. This will become a problem for our future generation, it is needless to say."

Asked to describe his style, theme, lines and choice of colours, Salahuddin said, "As I said before, the peaceful green is being ruined by the harsh red and yellow. This is an integral part of 'deconstruction' which I feel is taking part all over our cities. The green is necessary for our environment but if you look



around a city like Dhaka, you can barely find it unless you go to a few specific parks which are not easily accessible. That is why I have enhanced the use of green and set it side by side with shades and colours of blasé brown and chaotic red."

perpetual concern for the future of the city-dwellers of Bangladesh.

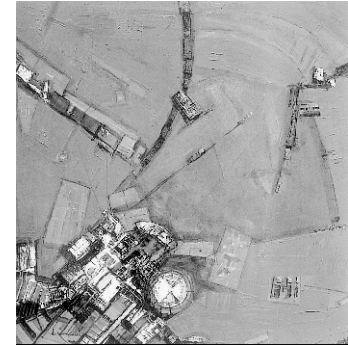
Yes, he is protesting against what is happening, the oncoming of dullness in the scenario, but he does not want to dampen the spirit of his onlookers needlessly and ad lib. Meanwhile, the impact of the larger works are such that you feel that someone had scattered alexandrites, topazes, rubies and jades on the canvases. Nevertheless, the effect is soothing due to his combination of paler colours like



light gray along with the heavy jet-black. There is a lot of experimentation of the ochre and the olive shades. The artist explained that in the smaller works he had concentrated on broken images and as such that it is totally mysterious as one day we see a building standing and tomorrow it is demolished to give way to something nouveau."

land and one is only left with memories and illusion of the past which form an integral part of my work. I paint according to my feelings and realizations and my lines and shapes take forms from my inner-most perceptions."

Talking about whether he had been influenced by any artists, Salahuddin said that he had read a



lot and if there was any influence of any artist on his work he was not particularly aware of that. He said that he tried to experiment and forge ahead in his own way. He added that when he worked with the knife or bits of leather pieces, his fingers or the spatula there was bound to be an effect created that was somewhat different from that found in those of his contemporaries in Bangladesh.

presented a combination of geometrical forms which is in harmony—even when he is putting gray upon black and only reliving it with pale shades or just stark white with limited splashes of orange or brown—despite the basic disorganization and disorientation which is the theme that he repeatedly showed to drive home his message. While he has simplified his form he has kept geometry in mind and the basic balance of an artistic composition.

Dwelling on if he lacked in patronage, as he is a free-lancer and self-taught artist, Salahuddin said that now he can somewhat support himself with the sale of his paintings in the gallery but earlier he had to have his family backing as regards finance and having a place to sleep and eat in. He said that our country was not yet prepared to buy the paintings of an artist not so well established as people tend to in for big names rather than the intrinsic value of the paintings. He felt that one should be specialized and not scatter his talents here and there by taking up commercial art as a side line. He added that whatever one does one should not do it half-heartedly: one should pitch into it all the way and hope for the best.

He works during the day beginning from the morning till dusk, and taking the necessary three breaks in between. Since his friends are all busy with their own work, there is not much room for addas except, perhaps on weekends, and that too for a limited period of time. He watches BBC and National Geographic TV channels in his spare time, as he feels that he has a lot to learn from some of their programmes such as the items on the destruction of Palestine, the falling of the Twin Towers etc. He combines the foreign broken images with his own concept of locally destroyed images.

Salahuddin has won seven national and international awards, he has participated in nearly 50 group exhibitions and has had 15 solo exhibits so far.

TV GUIDE

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Table with HALLMARK, STAR GOLD, and CHANNEL [V] sections listing programs and times.

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